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THE COVER

This photo of Alicia Alonso and Igor Youskevitch from 'The Black Swan' was specially posed for Dancing Star after Ballet Theatre's evening performance, March 8th at the Opera House in San Francisco.

-Photo by Bill Cogan

Dancing Star

[A NATIONAL PUBLICATION]

APRIL 1954—TWENTY-FIVE CENTS

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The finest cure for LONELINESS

By C. ST. JOHN MURPHY

"HAVE you ever been lonely? Have you ever been Blue?" so run the opening words of a popular song. It is of course suggestive that if you are lonely you stand a more than equal chance of being "blue" which in more common parlance could be understood to mean miserable.

Loneliness to-day is a social curse which no Government could hope to cure by legislation. There are undoubtedly many bodies with the best intentions in the world who set out to help those who are lonely, but many of them have ecclesiastical, political or some other main purpose which detracts from the purely social side of their activities. There are of course many lonely people who have found that working for a cause has given them a form of escapism from loneliness. They meet different kinds of people in the course of their work for the church, political canvassing and so on and thus find an outlet for that feeling that comes to everybody without near family or close friends—to meet people and talk. There are of course those people who prefer their own company, but hermits are few.

The writer in the course of his business activities over the past 12 years, all of which have been entirely associated with ballroom dancing, has had many opportunities of studying this problem of loneliness. In fact scarcely a day passes without some angle associated with this evil problem being brought to his notice. Either in letters to the Editor, or from advertisements or from personal contacts, it can quite definitely be stated that many people of all ages are finding that dancing offers them opportunities of social contacts that they could find in no other sphere of entertainment.

First of all it might be as well to dispel the idea that dancing is a pastime followed entirely by long haired spivs and sweater girls. It is true that this type do patronise the ballroom, but they are in such a minority as to be hardly noticeable. Possibly they make a lot more noise than other people who go dancing and consequently get a lot more publicity. But there is not the slightest doubt that amongst the three million people who dance every week in this country there are no more black sheep than can be found in any other walk of life.

Another factor which is not generally realised is that dancing does not begin and end at the Palais. There are thousands of small studios all over the country run by qualified teachers and where dances of various kinds are run every night of the week. It is the business of these teachers, in fact their success and livelihood depend upon it, to maintain a standard of decorum and etiquette beyond reproach. This is probably the reason why so many parents are to-day encouraging their children to learn ballroom dancing at the local academy. Not only does the studio atmosphere breed confidence, even in the most nervous child, but it encourages good deportment and the social graces.

During the post-war years more and more people of all ages have learnt to

dance and there are as many grey heads on the ballroom floor as there are teenagers.

There are two distinct types of dancing in vogue at the moment and both have their faithful adherents. The modern flowing style to the Victor Silvester type of strict tempo music and the old time sequence dancing which is enjoying a terrific revival.

Old time dancing has been responsible for bringing back to the parquet tens of thousands of people who had put away their dancing shoes many years ago. And it is gaining new enthusiasts every day. Here it might be as well to interpose the story of a lady in her fifties whose husband suddenly died. She was more or less reconciled to a fireside chair, her knitting and the loneliness of widowhood when she had the sudden urge to attend an old time dance at Kensington Town Hall. At the entrance to the dance her courage failed her and she slowly wended her way home—but on her own doorstep she decided to try again and at the dance with as bold a face as possible she approached the M.C. and told him her story. The writer had the pleasure of meeting this lady some 12 months later and she could be aptly described as a charming vivacious lady, perfectly groomed with an interest in old time dancing that had made her many friends and given her a completely new outlook on life. She belonged to a club, one of the many hundreds that exist, was very popular and had already gained a gold medal for her proficiency in old time dancing. This is only one instance among thousands.

In the world of modern ballroom dancing scarcely a day passes without word is received from a well-known dancing partnership that they are forming a more lasting union. A few years ago the Royal Ballroom at Tottenham offered an invitation to all local married couples who had made their first acquaintance at the Royal to a special celebration dance. This is one of the most spacious ballrooms in London and the hall was packed.

Ballroom dancing is more than a social asset; it enables people of all ages and of both sexes to meet under pleasant conditions—to the shy and retiring it offers opportunities of meeting really nice people—for the teacher of dancing not only does individual tuition, but also runs practice dances where everybody just has to dance and introductions between beginners or those of a similar standard of dancing is just the natural thing to do. If you don't like your first partner there will be plenty of others.

Dancing also has its other attributes of which more can be said in another issue, but for the lonely it offers unparalleled opportunities of developing a social life and of meeting interesting and nice people. If any reader of this article is still a little nervous of taking the first step, then he or she has only to send me a letter giving full address and I will be pleased to give a personal introduction to a qualified teacher of dancing, a club secretary, or to a local ballroom manager, taken from the DANCELAND files of over 6,000 reputable establishments. But please do tell me whether you are more likely to be interested in modern or old time dancing. ●

(Mr. C. St. John Murphy, author of the above article, is managing editor of the English DANCELAND, the original source of this item.)

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Broadway Dance Beat

By David Raher

▲ ▲ ▲ Ana Ricarda is on leave from the Grand Ballet du Marquis de Cuevas. She had been commissioned by the Count Matarrazzo of Sao Paulo, Brazil to create a ballet tableau honoring the centenary celebration of the founding of that city. The event took place March 9th.

Oleg Briansky and Jocelyn Vollmar, also of the Marquis' company, assisted the choreographer who danced as well. Ricarda, now in this city, will rejoin her company in Egypt sometime in the early part of April.

▲ ▲ ▲ Felia Dubrovska, of the faculty of the School of American Ballet has flown to Cannes to join the ranks of the Grand Ballet du Marquis de Cuevas, the early part of March. The former Diaghileff dancer will replace Bronislava Nijinska as ballet mistress of the company while the latter is on a two months leave of absence.

▲ ▲ ▲Alicia Markova has returned to England for a concert tour of the English provinces. The tour which began in Bristol on March 15th is booked until April 13. Markova has engaged Milorad Miskovitch, Franco-Polish dancer (appeared in this country with Roland Petit company) to support her. The couple danced together in the ballet Giselle with the Festival Ballet in London several years ago.

The repertoire for the tour will consist of excerpts from Les Sylphides and the Nutcracker Suite, Bolero (1830) and The Dying Swan.

▲ ▲ ▲ Ballet Theatre Workshop, new experimental group, headed by choreographer William Dollar, began rehearsals the early part of March.

Added to the three new works planned by Dollar, will be one by Hubert Farrington, young Bermudian now being groomed for the Ballet Theatre company. Mr. Farrington's contribution will be called Out of Eden, and will have an original score by its choreographer. The work is based on the symbolic meanings inherent in Japanese flower arrangements. Three dancers will participate.

Cast for the program on April 27th at the Lexington YMHA will include: Yvonne Patterson, Moira Paul, Paula Tennyson, Marilyn Pendell, Margot Campbell, Helen Gorst, Grace Richards, Kathryn Gross, Ann Gray, Jean Ann Einwich, Val Buttignol, Vicgor Duntiere, Brenden Fitzgerald, Rudy Jenkins and Hubert Farrington.

▲ ▲ ▲ The Swoboda School on 54 St. has been designated as the official ballet school for the newly reorganized Ballet Russe de Monte Carlo. The faculty will consist of Frederic Franklin, Maria Swoboda, Anatole Vilzak, Valerie Bettis (modern dance dept.), Igor Schwezoff, Leon Danelian and Duncan Noble.

▲ ▲ ▲ Guests at a cocktail party for Renee Jeanmaire and Alexander Kalioujny, given Feb. 28th (prior to the opening of The Girl In Pink Tights) by Trudy Goth (impresario of the Choreographers' Workshop), had to settle for other luminaries. Neither of the guests of honor, we were told ,

were well enough to make an appearance. Violinist Milstein and ballerinas Maria Tallchief and Janet Reed carried the ball.

▲ ▲ ▲ The unsophisticated charm of the Rabovsky's (Nora and Istvan) captivated an audience at the Lexington-YMHA, Sunday afternoon Mar. 7th. In an interview with Walter Terry (last of the season) the couple revealed the marked differences in the Leningrad and Moscow schools of Russian ballet.

The former, they stated, is the exponent of the Vaganova style—soft, lyrical (typified by the dancing of Ulanova) and the latter belongs to the brilliant technique, almost acrobatic school of ballet.

▲ ▲ ▲ Tatiana Grantzeva, former Ballet Russe de Monte Carlo soloist, has lost her dancing partner, Nicholas Polajenko, to the Festival Ballet. Polajenko joined the company in London around the beginning of March (he has a one-year contract) and will be seen dancing here this fall.

According to Grantzeva, young Polajenko (he's in his early twenties) has already scored a great success with London audiences and has acquired more of the leading male roles in the company's repertoire than he has bargained for. In fact, it is rumored that Oleg Biransky is preparing to leave the company.

OFF BEAT ● ● ●

.....Maria Gambarelli, onetime ballerina at the Met, has just returned from a series of engagements abroad. Her first local appearance since her return was on the television program, Opera Cameos, Mar. 28th. Miss Gambarelli danced the Meditation from Thais.....Sono Osato has been engaged to understudy Renee Jeanmaire in The Girl In Pink Tights.....Leon Danelian, who recently signed with the Ballet Russe de Monte Carlo, was host at a cocktail party in his elegant apartment in Washington Sq. West. Among the guests was choreographer Igor Schwezoff, whose massive, lean height towered like a beacon over the general hum. Schwezoff told me that he may possibly revive Eternal Struggle for the Ballet Russe a work he created for Toumanova and Skibine when they all worked for DeBasil in 1941. He also claims that he is the teacher of Vera Volkova, who had gained an international reputation as a ballet teacher, during the years he has been away from London. ● ● ●

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"Microphone Technique"

—by Ted Holt,

I HAVE written this article for the benefit of those people who have a microphone in their studios and dance halls, etc., and are not getting the best value from it in sound quality.

First of all, the equipment. "Is your amplifier in good condition? Do the loud speakers match up to the amplifier and microphone? Are the loud speakers placed at the most advantageous positions? In other words can you be heard clearly by all the people gathered in your establishment?" Nothing is more annoying to the public in general than, when a nice studio or dance hall is equipped with an inefficient sound system. So, if you feel that the system can be improved, have it checked over with an expert who will advise you on the best possible way to obtain full quality from your existing equipment.

The next point, of course, and certainly the most important, is the person speaking into the "mike".

I have heard certain M.C.s try to make a speech and although the equipment was good, they spoke so quickly that nothing was heard at all. I have also seen a person rush up to the "mike", turn his back to the audience, say something like "Quickstep" and then run away as quickly as possible. The correct approach is, of course, to walk up to the "mike", face the audience, adjust the "mike" so that you are not leaning or bending forward, then speak clearly and slowly. The correct distance your face should be from the "mike" depends once more on the equipment you have.

Another good tip if you have a fairly large place, is to keep your eyes on a small group standing at the back of the hall, and speak to them, taking care not to shout, and making sure that they can hear every word you say, and do try to be cheerful, as your speech or mood will reflect on the audience.

So there we are, once more. Give your sound system a good check, observe the above points, and all should be well when you want to put something over to your listening audience.

(Reprinted from the London Dance News)

DAVID BLAIR

Sadler's Wells' Iron Man

by Aubrey B. Haines

When the Sadler's Wells Theatre Ballet recently left its native London to tour the principal cities of the United States, its leading male performer, David Blair, revealed that though dancing is sometimes regarded as an effeminate art, the physical discipline it requires would discourage most athletes.

And David ought to know. A handsome, immaculately - dressed youth, just out of his teens, he carries broad shoulders, narrow hips, and a salutatory nature. Physically and mentally he may be said to be one of England's healthiest young men. And why not? Ballet, he admits, has made him so.

While the athlete, the boxer, and the wrestler must undergo severe discipline, the training of the ballet performer is much more rigorous. Every day — seven days a week — thirty days a month, 365 days a year — young Blair undergoes such strenuous and exacting exercise that it would cause the average athlete in training to surrender his uniform. Like every other ballet dancer Blair practices a minimum of an hour each day, regardless of his schedule or the inconvenience. In fact, if he were to break his right leg, he would probably make himself practice only on the left one. But he would have to break them both before giving up entirely. Such is his devotion to his work.

Normally, however, he follows up his individual workout with two or more hours of group rehearsal. The same night he is starred in the two-hour performance of Sadler's Wells, in which he may sometimes dance for forty minutes without a single break.

If any man should be skeptical of Blair's endurance, let him attempt this typical ballet procedure: Place the right heel against the toe of the left foot, and the toe of the right foot against the left heel. Then leap into the air, spin the body twice, and land in the original position. Of course, he must make it appear easy.

"A principal difference between dancers and athletes," David observes, "is that the former must take the leaps and twists without showing any strain — as if there was nothing to it." But any ballet performer can vouch that there is a great deal to it — an untold amount of difficult practice, even pain, and years of labor wherein the body actually takes on a new shape.

Beginning at the age of eight in Halifax, England, young Blair's introduction to dancing was more or less an accident. At the insistence of his mother he periodically escorted his younger sister to a dancing school. Little David's reaction to such an assignment was that of any normal boy. "I hated going to that damned school," he reiterates; "I thought it was sissy."

Not long afterwards, however, natural curiosity led him to attempt some of the dance movements. The consequence was that the boy quick-

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ly discovered all his athletic skill and more were required. Resolved to master the technics involved, young David enrolled in the school.

For six years he studied in Halifax, showing such skill that his teacher took him to London for an audition at the Sadler's Wells School. Making good at the trial, the boy was given a government scholarship which covered his education, his board and room, and allotted him even a little spending money. Meanwhile, his sister had dropped the study of ballet. Learning dancing and eurythmics, David and his fellow students were also taught the three R's, geography, art, music appreciation, as well as the usual school subjects.

His strides were so rapid that within two years Blair was graduated into the professional company of performers. Becoming a principal dancer almost at once, he seemed somewhat out of place, due to his juvenile appearance. Today, at twenty, he is a veteran dancer, but he gives the appearance of being more a college student than a ballet performer. He believes he is good for many more years. "A man should be able to keep dancing until he's fifty or more," he avers, "if he keeps in shape and lays off liquor."

The hundreds of thousands who have witnessed the Sadler's Wells Theatre Ballet may recall the fine aplomb, the exacting rhythm, and the perfect timing of David Blair as the company performs such notable works as "The Nutcracker," "Harlequin in April," "Pineapple Poll," "Coppelia," "Swan Lake," etc. ●

GIRLS REVOLT AGAINST CREEP

New "Cuddle" style first sign of change

IT simply had to happen! The tiring, stiff, ugly hold which has helped so much to win for the Creep the nickname "Graveyard Gavotte" is being replaced. Why? Because girls have revolted against it as ugly, undignified and tiring. That's why the Cuddle has come in. So far, it has been linked to Creep steps. But many tell-tale signs point to further changes. In fact, the Creep with its dismal crawl may not last long.

Why has the Cuddle come in? One pretty girl at a London dance hall said: "We still do the Creep here, but now it's the Cuddle, a big improvement. Pushing our partners from a distance made us look silly. We tended to protrude rearwards, which looked bad with tight skirts or jeans. We simply had to bend forward. But with the nestle-up-close hold it's different."

In the Cuddle Hold, man places left hand flat against girl's right shoulder-blade, and his right hand flat against her left shoulder-blade. The girl keeps very close to her partner, and places her arms round his neck.

One creeper described the new Hold as "much more matey" than the old "keep-away-from-me" one. There seems to be an impression in many quarters that the Creep may be on its way out. After seven months of dancing just four simple steps, over and over again, to every kind of music and for every type of dance, creepers are beginning to want something different. The new Hold is a start. New steps will almost certainly make their appearance before long. They're already overdue.

Another point which works against the survival for long of the Creep is the fact that the girl steers and the man goes back. Couples creeping clean off the floor have not been uncommon! A new, simple routine, with the man steering, seems certain to replace the Creep before long. Too many bangs and bumps at present! The girl, usually shorter than her partner, has to steer "blindly".

But in the meantime the Cuddle is very much in. Whether it, or any other version of the Creep, will be seen in a few months' time, seems questionable.

NOTE: The 'Creep', England's teen-age dance innovation which is much frowned upon by Britain's dance-lovers and ballroom operators alike, appears to be on its way out. Despite the fact that the American news press has devoted considerable space to the 'Creep'—such has not been the case with the dance press. Therefore, in answer to those who have written in asking just what the 'Creep' is, Dancing Star reprints an item on this subject which ran in the English Dance News. An outstanding peculiarity of the 'Creep' as the reader will note, is the fact that it's the girl who does the leading—Oh well, come to think of it, it's not so different in this country—just a little more subtle.

LONDON FOOTNOTES

by PETER CRAIG RAYMOND

• • • • With Martha Graham opening in March as the only out-of-the-rut event of the London season, this month's column may lack in interest. But several points of interest have been in the air.

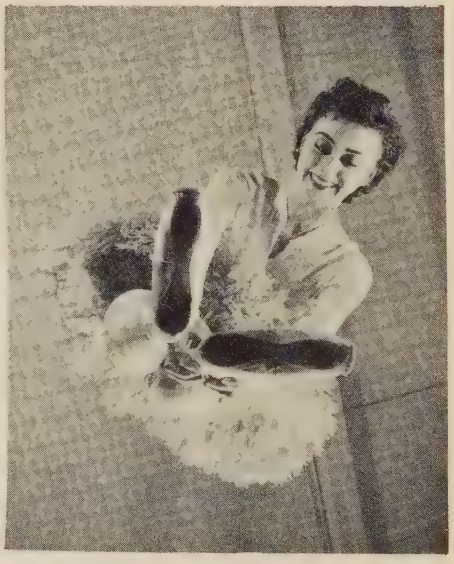
• • • • First, George Kirsta who was an aide to Col. de Basil's Ballet Russe. After a terrible flop two years ago in London with a resuscitated Ballet Russe, Kirsta is now launching a new company—Ballet Comique—with Sonia Arova (about to re-tour Japan, by the way), Domini Callaghan and Michel de Lutry. John Taras, whose DESIGN WITH STRINGS is known to American readers, will do a ballet for the company. Five new works are to be created by Ballet Comique on to Tchaikowski's, ONEGIN music.

• • • • By strange co-incidence, only a week before I discussed the new company with Kirsta, I had gone to hear ONEGIN again. I have felt for years that much of it is wonderfully balletic. I mentioned this to Kirsta who, amazed, thought I was using telepathy on him. Perhaps it is telepathy I need if I am to compete with Earl Wilson in wild rumoring!

• • • • Klari Szechy, co-pupil under Hungarian teacher Ferenc Nadassy with Nora Kovach and Ivan Rabovsky—now in the States—gave a demonstration of her old teacher's technique in London. M. Szechy is trying to introduce the dynamic, hard-attack dance technique which the English Cecchetti method lacks badly.

• • • • Assisting in the demonstration was Colorado ice dancer—currently headlining London's largest ice show—Andra McLauchlin. A lovely eighteen-year-old, Andra has worked hard in a very limited period to take on the dynamics of Szechy's Hungarian technique. Her performance was sure proof of the rapid results which this teaching can achieve. I am now interested in seeing this more theatrical form of dance thinking out into creative use inside a ballet company.

• • • • The major ballet companies are leaning backwards rather heavily. Balanchine mounting Nutcracker and de Valois, at Sadler's Wells, mounting Copelia, these large groups seem to have finally decided on age as against reason. Surely there are young choreographers with fresh minds and themes who could be us-



Valerie Taylor in one of the more interesting ballet photographs of the year. She is standing on a glass table for this shot.
-Mirrorpic

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ed? Admittedly a gamble. But these outworn classics are not the gilt-edged securities they are thought. Old mines are best known...but they run out.

• • • • Kenneth MacMillan in London is an example. I saw his new ballet, LAIDERETTE, done for an experimental group over a month ago. I immediately wrote that *'this ballet is not only fresh and interesting—it is almost professional enough to come into Sadler's Wells repertoire right away.'*

• • • • This month's best news: It has come into the repertoire! I don't think this is an example of the Wells listening to Peter Craig-Raymond for once. The ballet held self-evident proof of its professionalism. I am only pleased that I said so—first.

• • • • *Very Briefly*....Rosella Hightower, mainstay of the de Cuevas ballet is to leave....the Pavlowa test-films made in Hollywood in 1924, are to be shown here....Both Hermes Pan's choreography for KISS ME KATE (and Tommy Rall's dancing) and Michael Kidd's for BANDWAGON impressed me.... especially the Spillane ballet in Bandwagon... A World Ballet Congress will be held this summer in Paris and Cannes, with a Diaghilev Centennary Exhibition in Monte Carlo....just published here is a booklet on Soviet ballet by Soviet prima ballerina assoluta, Galina Ulanova...she attacks the backwardism of the Bolshoi but speaks of choreography as if the Fokine/Diaghilev revolt had just never been...in some ways Soviet Russia seems to have ignored four decades of ballet evolution completely....

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HARVEST MOON FESTIVAL

A capacity crowd of some 22,000 viewed the Sun-Time's 9th Annual Harvest Moon Festival in Chicago.

The net proceeds from the gala 3-hour contest and show, which was held in the Chicago Stadium, went into the Sun-Times Fund for hospitalized veterans.

The Festival's two capable MC's Irv Kupcinet, Sun-Times columnist and Howard Miller, popular disc jockey, did much toward keeping the show moving.

Interspersed between the professional acts were the amateur contestants who were vying for honors in the fields of dancing, singing or music.

First place winners in the dance contests were: Foxtrot—Nicholas J. and Constance C. Angelo. Waltz—Bernard Garvin and Angeline Bellino. Tango—Frank and Vera Ruggiero. Free Style—Charles and Rosemary Mattison. Rumba—Ray Krecioch and Helen Kaye. Jitterbug—Frank Alo and Patricia Ryan.

Winners of all dance contests (except Jitterbug) competed for the title of all-around champion, which went to Mr. and Mrs. Angelo. $3700 in cash prizes was divided among

the winners. An opportunity to perform professionally at the Chicago Theater and over the Danny O'Neil Breakfast Club program was also afforded the winners.

Judges for the dance contests were: Grace V. Hansen, dance instructor, Chicago Board of Education; Emanuel Giacomo, Giacomo Studio for Latin American Dancing; Helen Anderson, director of Helen Anderson Dance Studios, Ermie Schultz, director of Ermie Schultz Dance Studios, and Teresa Dolan, director of Teresa Dolan Dance Studio.

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NOTE: Because the foregoing item is of interest to a great number of our readers, we printed it despite its lateness.—The Editors.

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Dance Critique

by David Raher

INESITA
(A Recital of Spanish dancing)
Lexington-YMHA; March 4th

The caliber of Inesita's dancing has not been seen hereabouts since the days of Argentinita. In every department the the exquisite Inesita (she resembles Argentinita) excelled. Her mastery of the castanets deserves special attention from music critics; they were so clear, so crisp and extraordinarily musical.

In Zapateado she displayed a mastery of technique with speed and precision. Her port de bras has the uninterrupted flow and authority of a Bach Concerto and exemplified the elegance of the great tradition of classical Spanish dancing.

Hechassid (to music of Chajes) based on a Hebraic theme, is a dance of great subtle beauty. Movements of the Chassidin, Jews who introduced 'dancing and melody' into 'formal dry worship', blended harmoniously with the pas of classical Spanish dancing.

Inesita was accompanied on the piano by Raymond Sachse and on the guitar by her teacher, Juan Martinez. The latter, I am told, runs a Spanish restaurant on W. 47th St. when not teaching.

IRIS MABRY
Brooklyn Academy of Music; March 5th.

Modern dancer Iris Mabry made her first appearance here in years. Miss Mabry is a beauteous female who, with more shapely legs, could forever blot out the legendary 'Ziegfeld Girl'.

The overall impression of Miss Mabry's program, which included eight numbers, is that she drew inspiration chiefly from the naughty twenties.

The opening number called 'Appassionata, reveals the dancer's lithe body tightly encased in white jersey, framed in a hollow vermilion box. The impression is stunning, theatrical and night-

☛

These backstage candid shots of Ruth Ann Koesun (Graduation Ball) and Job Sanders (Capital of the World) were taken last month when Ballet Theatre played to packed houses in San Francisco at the Opera House. -Photos by Bill Cogan-

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clubish looking. The box is the prop, the crutch—the male support, if you like—for the ensuing movements. They are satirical a la Beatrice Lillie, or some times symbolical a la J.P.Satre.

Miss Mabry has her moments of seriousness in such numbers as Bird Spell, Witch, Lamb of God, etc.; but is most bewitching when she is satirical.

She was accompanied on the piano by her composer-husband, Ralph Gilbert, who was responsible for all of the music.

HADASSAH and COMPANY
Henry St. Playhouse; March 6th.

The talented Palestinian and her company filled the tiny stage of the Henry St. Playhouse. She has a broad range, which touches on practically all branches of near and far eastern Ethnic dance.

Hadassah has gathered about her a company of seven talented, professional dancers for whom no alien style of dance is too remote to attempt. In fact, if any criticism can be leveled at this company it would be their sea of western faces draped in oriental seaweed.

In a longish program, which surprisingly enough, provided few dull moments, the Israeli Suite (danced by Shulamith Fain, Vera Gottlieb and Hadassah), The Cantor (danced by Felipe Lanza, Leslie Siering, and Stephen Vendola) and Suite Mish-Mash were outstanding.

The first for a plaintive, unhackneyed Hora; the second for the wry, humorous

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antics of three villagers (a tailor, a black smith and a teamster) extolling the glorious singing of a visiting Cantor; and the last for its broad satire on what has become of the oriental dance strained through the media of television, night clubs and the movies.

TALLEY BEATTY and COMPANY
Open Door (a popular Greenwich Village nightery); March 15th.

Few night clubs sponsor revues of almost concert pitch such as this one which rarely loses sight of its chief purpose—entertainment!

Mr. Beatty is a gifted Negro dancer. He is responsible for most of the choreography and in view of the limitations imposed by night club facilities (small space and primitive lighting) he has done a monumental job.

Of the many numbers on the program (fourteen are listed) Blues Improvisation danced by Jeanne Parnell and Lucy Bogby was in the 'show-stopper' category. Danced to W.E. Handy's St. Louis Blues it is a show case for the unique, ingenuous charm of Lucy Bogby, a natural comedienne.

A number familiar to concert-goers is Beatty's solo called 'Mourner's Bench.' The years have not altered the original impact. The choreographer's movements are for the most part confined to the narrow area of a bench and evoke a feeling akin to the perennially impassioned cry

of the Negro people, for liberation.

Another highlight on the program was the individual style of Ryce Sarroga, who plays the guitar, sings and dances. Sarroga, whose ballet technique is reputedly a fascile one, displays none of it here. Instead he sings charming, catchy little songs in French, Spanish, Portuguese and English, accompanied by cleverly scaled and neatly compact, little dances.

There are many fine dancers in Mr. Beatty's company, which include: Doris White, Tommy Gomez, Alex Young, Eddy Clay and Charles Moore.

KATHERINE LITZ
(Modern dancer)
Brooklyn Academy of Music; March 17th.

Katherine Litz, a modern dancer with honey-colored hair down to her waist and the stature of a Wagnerian soprano, gave a program of dances at the Brooklyn Academy.

Miss Litz provides a variety of moods serious and otherwise; for the most part in vertical position. She rarely, it seemed to me, left the ground. And although I cannot agree with her interpretation of the Bach chorale Jesu Joy of Man's Desiring (her movements were clipped and rigid) I marveled at the scope of her imagination in using the Ravel piano piece Alborado del Gracioso (the fiery pulse of Spain) in depicting the slatternly, comic figure of 'The Twilight of a Flower.'

Miss Litz is admirably musical, oddly enough, when she omits music entirely. It is always ingenious to me to see dancers move rhythmically without the aid of musical accompaniment. This was accomplished in a number called 'Excursion', created for Jo Anne Melsher and Jack Moore.

It is a marvel of concentration and can be entertaining if not too prolonged. Mr. Moore, incidentally, continues to improve as a dancer. His movements are more noticeably controlled and have acquired an attractive mellowness, previously lacking.

New BOOKS

PARTNERING
The Fundamentals of Pas De Deux
by Richard Ellis and Christine Du Boulay
54 pp $3.75

Dancers Richard Ellis and Christine Du Boulay have co-authored a highly practical book on the art of ballet-partnering. Illustrations by Christine Du Boulay help supplement the text so that each movement is readily understood.

For serious dance students ready to begin the fundamentals of partnering, this book might well be one of their best investments. The clear, precise, explanatory chapters covering both the girl's and boy's parts help expedite the learning of this difficult dance form.

And for the dance teacher—this book could prove a second bible.

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Rosella Hightower in 'Piege et Lumiere'. -Studio Lipnitzi-

Serge Golovine and Kathleen Gorham. -Photo by Serge Lido

TALENT SQUANDER: by the Marquis de Cuevas

The first night of Le Grande Ballet du Marquis de Cuevas at London's Stoll Theatre was not merely saved, but well-nigh disembalmed, by a short excerpt from a fifty-year old ballet. What a criticism of the modern choreographer that ten minutes of decor-less, plot-less Tchaikowski and Petipa. *Black Swan* should make one instantly forget the miserable sketchiness of two ballets which preceded!

Rosella Hightower only just missed a *tour de force* of supreme technical dancing. As it was her magnificent power *en pointe* and span of line made a new zest from the classic *pas de deux*. Her partner, Serge Golovine, combines the look of a teen-age school boy with the theatrical verve and technical skill of a master. His *jetes*, *fouettes* and *balon* sparkle. His single *grande jete* entrance brought gasps from an audience which has been stilted by the unimaginative precedings into disappointed boredom.

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Reading the program I was prepared for the boredom. Let me quote a line from each synopsis: 'remorse...mad...despair...kills'. 'prisoner...treachery...suicide.' 'star-crossed lovers take their life'. 'Chilling and killing'. Fickleness, Jealousy, Death.' 'Dies stupidly'. 'Massacre...sacrifice.' 'Dumb...melancholy'. 'Cruel revenge.'

That conveys the whole repertoire. I am prepared to admit that Hollywood's belief in the box-office potential of the 'weepie' may well be applied to ballet....but even Hollywood laughs and sings. Perhaps the left-wing bug of existentialism is still with the Marquis? Certainly the poverty and travel-stained drab of the decor shows some disregard for the lighter virtues.

Prisoner in the Caucasus, the final ballet of the first night, was mounted on the *Gayane* suite by Kachaturian by George Skibine. Although a cheap orchestration was used of the Kachaturian music, Skibine has composed a highly dramatic role for himself which uses his fine dancing to full extent. For Marjorie Tallchief he has made a small masterpiece of finely-drawn dancing, emotionally gripping. Very reminiscent of *Prince Igor,* this Pushkin and Leo Tolstoi tale of the Turkish-captured Russian is enervated by jumping harem girls and steely horsemen. The introduction, a gradual crescendo of horse manoevering, is excellent, as is the front-curtain drag of the prisoner.

This ballet shows Skibine at his best—and Tallchief as one of the most beautiful, tender ballerinas of our time. The long, pervading *pas de deux* is a masterpiece of tightly-staged dancing.

NAMES MAKE NEWS....

Maryon Lane, newly-popular Sadler's Wells Theatre Ballet dancer is doubling for Mai Zetterling in *Dance Little Lady,* new George Minter film.

Also in the film in nineteen-year-old discovery *Christine Lubicz* who brings a moody look to her dancing and already has barraged enough publicity around herself to launch a star.

Tatjana Gsovsky is to choreograph *Les Noces* at La Scala, Milan—she is especially interested in Strawinski ballets.

Violette Verdy and *Serge Perrault,* now touring the U.S. with Roland Petit, made a new film in Paris just before leaving. Her *Poor Little Ballerina* was recently shown in London.

Moira Shearer has been mentioned for another film role as a ballerina. *Violetta Elvin,* recovering from her injury during the Wells American tour, is also in line for another film role.

Great interest is being shown here in the news that *Leslie Caron* will dance in yet another filmization of *Daddy Long Legs.*

Peter Craig Raymond

DANCE MASTERS of AMERICA WILL HOLD TWO CONVENTIONS

(by Leroy H. Thayer, Sec.-Treas. of DMA)

It's the time of the year to learn new dance steps, to brush up on technique, to exchange ideas, to have a great reunion!

The Dance Masters of America Normal School will be held from July 26th through July 30th and will headquarter at the Roosevelt Hotel, New York City. Dance teachers in all sections of the country who are not members of DMA are eligible to enroll for Normal School and are urged to avail themselves of the opportunity to study with recognized authorities in their profession and to meet with their colleagues in the dance world.

EAST COAST CONVENTION

Convention dates are Aug. 1 through Aug. 6, with headquarters in the Roosevelt Hotel, New York City. Only members, their relatives and assistants may register for this week. The finest faculties will be available round table discussions, lectures and many other interesting events are on the agenda.

WEST COAST CONVENTION

Dance Masters of America will be on the west coast again this summer with the cooperation of its affiliated clubs, the Associated Dance Teachers of Southern California and Dance Masters of California.

Dates are Aug. 22 through Aug. 26 at the Statler Hotel in Los Angeles. All dance teachers, members and non-members, are invited to participate in this convention—a great faculty is being engaged for you, teachers under whom you'll be proud to study.

A brochure giving complete details as to faculties, tuitions, schedules, etc., will be available May 15. Write Leroy H. Thayer, Sec.-Treas., Dance Masters of America, 601 North Division St., Salisbury, Maryland to have your name placed on the list to receive a copy.

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In the MAY Dancing Star

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IT WON'T BE LONG

Hardly seems possible that Convention time is just around the corner. Two advertisements relative to forthcoming summer Normal Schools and Conventions appear in this issue...Judging from past attendances progressive dance teachers throughout the nation know the importance of continued self-improvement. They know too, that one of the best means of attaining fresh ideas, methods, routines and all-round inspiration for the ensuing year is by attending one or more of the summer Normal Schools, Conventions, Dance Sessions, etc.

We suggest that you watch the pages of Dancing Star magazine for additional Convention news and advertisements.

PERSONALities

□ Had a nice chat with Danny and Betty Hoctor (Hoctor & Byrd) at the Sir Francis Drake Hotel where they were conducting one of their popular one-day Dance Sessions. At this writing the team is appearing nightly at Bimbo's 365 Club after which, they open in Reno, and then back to the Great White Way and the Kate Smith TV show.

□ Ran into (figure of speech) Elizabeth Berryhill and Jeannde Taylor Herst at Robin Hood Inn the other evening. If you read the lead story (Dance, Anyone?) in the January 1954 issue of this magazine, you may recall these two enterprising young ladies as Founder-Director and Dance Director respectively of Straw Hat Theatre, Inc. Incidentally there will be a new Straw Hat Theatre production on the boards sometime next month. As soon as we learn further details we'll pass them on to you.

IN MEMORIAM

Louis Silvers, well-known composer, passed away March 26th of a heart condition in Hollywood, California.

To Broadway and Hollywood, Mr. Silvers was perhaps best known for such musical compositions as, 'April Showers', 'My Madonna', 'Mother of Mine', etc.

Mr. Silvers was director of music for the original 'Jazz Singer'. For 13 years he was director of music for the Lux Radio Theatre.

To the dance profession Louis Silvers was the man behind Stepping Tones Records. He will be missed by many, both in and out of the profession. He leaves a wife, three daughters and two sons.

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Index of Dance Schools

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ACCOMPLISHES GOAL

(Following is a portion of a letter received by the Baker Dance Studios in Hollywood. Such letters are always welcome news to any dance teacher.)

Dear Mr. Baker:

Well I finally accomplished the goal I set for myself when I started studying dancing at your studio...visiting Hawaii and dancing at the Royal Hawaiian. Have been here since Dec. 30. Also have traveled all over Europe Mexico, Cuba and the U.S., but this beats all for climate and beauty of the tropic variety.

I am also continuing to study dancing here in Hawaii—both ancient and modern. Say hello to all of my dancing friends.

Best wishes,
Maxine Dawson

First row, left to right: Nancie Mathe, Mary Ann Graham, Bonnie Stepp, Harlowe Rae Miller, Eileen North. Second row: Patsy Goodwin, Loraine Gavlick, Jeanine Ross, Fern Goodwin and Tinsley Watt. The above students are from Miller's School of the Dance in Dushore, Pennsylvania.

• DANCE TEACHERS — *PLEASE NOTE* •
You are welcome to send NEWS and PHOTOGRAPHS of yourself and your students to these pages. All material will be considered for publication, but none can be acknowledged or returned. PHOTOS should be CLEAR and GLOSSY. Mail to: STUDIO EVENTS, % DANCING STAR, 376 Almaden Ave., San Jose, California.

Youth Symphony-Ballet

(Reprinted in part from the San Mateo Times.)

By EARL JONES

The California Youth symphany, directed by Aaron Sten, combined with the Ziceva Ballet school in a delightful symphony-ballet program yesterday afternoon in the San Mateo High School auditorium.

During the intermission, the orchestra cleared the stage and assembled in the pit to accompany Olga Ziceva's ballet ensemble which opened the second half of the program with "Chopiniana"—a set of choreographic interpretations of some of Chopin's best known works.

It seemed commendable to this reviewer that Madame Ziceva did not choose to contrive a series of ballet-sketches depending upon plot or pantomime, but chose rather what might be called the "unprogramatic" type of music for her dancers—so that the total effect of each ballet depended solely on their technical excellence. Her students justified her choice.

Outstanding among the dancers were Clyde (unusually interesting name for a girl) Queen, who with Richard Opaterny danced a pleasant pas de deux, Ursala Martens and Russell Sage, who did a delightfully peasant dance to Brahms' Hungarian Dance No. 6.

But the high point of the ballet program was a beautifully conceived and costumed "Jewel Ballet" which was danced to Richard Olsen's playing — accompanied by the orchestra — of excerpts from Saint Saens' piano Concertos Nos. 2 and 4. Some striking counter-grouping was achieved within the total ensemble by smaller units—costumed as amethysts, sapphires, and emeralds—each in independent motion subordinated to three diamonds, danced by Clyde Queen, Sandra Roveta, and Sally Wolfe.

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NOTICE: THE DANCE MASTERS OF AMERICA ADVERTISEMENT IN THE LAST ISSUE SHOULD HAVE READ: *Co-Sponsored by AFFILIATED CLUBS NO. 1 and 13.*

Dancers who took part in the 'Jewel Ballet' are: Sally Wolfe Clyde Queen, Sandra Roveta, David Hardie, Phil Falcone and Russell Sage. Performers are from the Ziceva Ballet School in San Mateo, Calif. (See write-up on this page.)

DANCE TEACHERS' ASSOCIATIONS

YOU ARE WELCOME TO SEND NEWS OF YOUR ASSOCIATION TO THIS COLUMN.

DANCE TEACHERS' CLUB of CONNECTICUT held their February meeting at the studio of Florence M. Greenland in West Hartford. Guest teacher was Ballet Mistress, of the Metropolitan School of Ballet, N.Y.C. Margaret Craske. A terminology session on ballet was held preceding the regular meeting with Miss Greenland as moderator.

DANCE MASTERS of WISCONSIN met on the 21st of March at the Pfister Hotel, Milwaukee, Wisc. On the faculty were: Jack Wolfram, Tap; Adele Artinian, Children's Routines; Catherine Cromwell, Tap and Professional Line Routine; Virginia Lee Kehl, Modern Work; Marie Buckowski, Ballet; Vesper Chamberlin, Baton and Flag Swinging; Elsa Stigler, Ballroom. The March meeting was designated as GUEST MEETING with each teacher permitted to bring two advanced pupils or two assistant teachers to take instruction as guests of the association.

CHICAGO NATIONAL ASSOCIATION of DANCE MASTERS met April 4th at the Hotel Sherman. Faculty members included: Arthur Knapp, Ballroom; Mariam Phillips, Childrens' Work; Ann Dirksen, Tap; Marion Carlson, Ballroom; Aennchen, Boogie; Felix Sadoski, Hungarian Dance, and Ann Barzel, Ballet Variations from Swan Lake.

Convention and Summer Sessions have been set for July 27th thru August 13th at the Sherman Hotel in Chicago.

CNADM announces its 2nd annual Recital Ideas Contest. The information desired should be in the nature of an outline or Theme for a Dance Recital. Three prizes are to be awarded. For detailed information contact: Leo Kehl, Contest Chairman, 223 E. Mifflin St., Madison, Wisconsin.

TERPSICHOREAN DANCE CLUB and the DANCER'S GUILD held a buffet and afternoon dance at the Starlite Room in Los Angeles, Feb. 28th. Entertainment was by the well-known dance team, Jeff Jeffries and Berdie Warren. Later the two clubs attended the Aragon Ballroom for more dancing to Lawrence Welk's Champagne Music. Some seventy-five members were present.

●

NOTE: Most of the DANCE MASTERS of AMERICA Club notices appear directly in the DMA Bulletin which each member receives regularly along with the Dancing Star magazine.

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STUDIO NOTES:

....The Ballet Theatre, unable to find adequate rehearsal facilities upon their arrival in Pensacola, Florida, were most grateful for the use of the Janet Steven's Dance Studio of that city. Needless to say, the Stevens' daughters, Alice and Claudette enjoyed the treat of observing this excellent organization in their off-stage performance.

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Gary Scharff executes a standing back aerial through a hoop. The trick begins and finishes on the drum. Gary is eleven years of age and studys dancing from Sylvester G. Smith of Chicago, Ill. and Shirley Lynn Gilmore of Muncie, Ill. Mr. Smith used the lad to demonstrate during the One-Day session of the Chicago National Association of Dance Masters during January.

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Youngsters of the Doris Jean Dance Studio in Redwood City, California. Sorry, but no names were available at press time.
-Photo by Darrell W. Meacham

Diary of a Career-Girl

This is the 21st installment of an actual day-by-day diary written by dancer, Peachie Kane, *who is at present furthering her theatrical career by studying at the Pasadena Playhouse.*

(Copyright 1954 by DANSTAR PRESS)

Monday, March 3rd

Wish the days were a few hours longer. I've been having dance rehearsals every spare moment. I also have to start on my set for Scenic Design class...and I have to memorize a speech to be given as a final exam next Wed.

Today Jack said I was very good as Nicole. It's not hard to be sincere in this role; I'm opposite such wonderful people. They are so believable in their characterizations. Especially Bill Linton. He is perfect as Monsieur Jourdain. Aside from being a good actor, he is a sensible, even-tempered fellow. A pleasure to work with.

Tuesday, March 4th

We rehearsed only the 2nd act today—the laughing scene. It's getting better; I have no trouble laughing at Bill because he's so funny.

We got out of school at 2:30 today and Charles Leslie and I worked on the Lover's Waltz which is done by Nicole and her sweetheart and Lucille (Nicole's mistress) and hers. We managed to smooth it out a bit—but it still needs plenty of work.

Tonite I started on my set. It's not too hard, but requires lots of patience.

Wednesday, March 5th

The entire class including the director are thoroughly disgusted with a certain member of the cast. The road show left last night and Jack went to see them off and he saw this person there. He didn't think anything about it until he realized that Roy intended to leave with the show, which was headed for Las Vegas. When Jack asked Roy if he knew there were 8:30 rehearsals every A.M. and Roy said 'Yes' but left with the show anyway.

Is there anything more disgusting? He let down the entire cast just to go on a plaeaure trip. Jack spent the whole Shakespeare class telling us about the 'do's' and 'don'ts' of theatre, although we all knew that what Roy had done is definitely a 'don't'.

Thursday, March 6th

We did Act 3 in rehearsal today. That is the act with all the complicated blocking. Jack says that if we can do this scene well, we can call ourselves actresses. It's a scene in which every one has to think like mad every second. Cues come fast and furiously and if one person misses a line the other three are lost.

I took a test today which I missed while away. There were 15 questions on Manners and Customs. I missed one and got 97%. I got a B plus on my costume plate.

Tonight we had TV rehearsal again. We open on the 18th and run until the 22nd. Our Restoration show is the A.M. of the 18th. Two different shows in one day. I think it's wonderful.

Friday, March 7th

Today was really rough. We had a complete run-thru in rehearsal on Mainstage. The show is going to be good, I feel. Everyone is having such fun with it. It's so different from the last one.

Every minute of the day was used for rehearsing lines, dances or studying manners and customs, history and literature. And tonight I worked on my set 'til the wee hours....

Saturday, March 8th

Received my rating sheet from Mr. Phelps for Paolo and Francesca. It wasn't as good as the others I've had. But then I only had one night in which to memorize an entire scene. They say Mr. Phelps is a tough grader, but a genius as far as techniques in acting go. Guess it's good for us to get a tough director once in a while, but it's kinda hard on a person's self-confidence.

I rehearsed all the show dances today. Everybody knows where he is supposed to be and when. I feel much better now. A couple of the kids kept asking to leave...and couldn't I please take them first as they had to work on their sets, or go to the races. It didn't occur to them that I had given up my dance lesson in order to work on their dances. Now I know just how my dance teachers used to feel when we would act that way about rehearsing for recitals.

Sunday, March 9th

Went to 12 o'clock Mass and then went to a rehearsal for 'Madame Butterfly' TV at 1:30. I danced for 20 minutes and tried on a costume and didn't get away until 4:30. I keep remembering what Joan Taylor told me about what a valuable virtue patience is in show business....

Today is Mother's birthday. I phoned her long distance and she said she rather expected me to call. We had a long talk. I was surprised to hear that Daddy is home. He came out from Washington D.C. on a tour of inspection and will be here for about three weeks which means I get to see him when I go home for spring vacation.

Many of our friends we knew when Daddy was stationed on Guam are in Washington and it's going to be be thrilling visiting with all of them again. We'll all be together again for the first time in almost four years—the family, that is.

As yet I haven't heard from Mr. Brown regarding a place where I might study while I'm back there this summer....

Monday, March 10th

Well, I'm happy tonight. Had a wonderful rehearsal this A.M. I just know it's going to be the best show I've done so far. Bill and Patti are natural comedians and working with them is fun. Every one is becoming aware of Bill Linton's talents. He's already had a couple of outside offers. And Patti Regan, she just keeps us all in stitches—on or off stage....

(To be continued)

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ROUNDOFF (Left)

From a running start, (1) hop forward and upward from the right leg left knee up and arms overhead. (2) Place left foot down on the floor, bend the body forward and kick the right leg backward and upward. (3) Place left hand on the floor in front of the left foot, followed by the right hand a little bit in front of the left hand, at the same time pushing from the left leg, bringing the body into a momentary handstand with the legs together. (There is only a split second between the left and right hand being placed on the floor.) (4) Let the legs whip over, push with both hands, at the same time twisting from the hips so that the legs snap down to the floor, landing on the balls of the feet, knees bent, arms forward so that the body is facing in the opposite direction of the starting position. As soon as the feet land, straighten the knees, spring upward, arms overhead and the body straight. The roundoff is used to change forward motion into a backward motion. Can also be done to the opposite side.

CONTINUOUS FLIP-FLOPS

Continuous flip-flops can be done from either a roundoff or a standing position. As the feet come down to the floor from the first flip-flop, the arms whip up from the floor, forward and upward before the feet touch the floor. Continue on over as for a regular flip-flop, springing from both feet, throwing the head back and the stomach out, landing first on the hands and then the feet, repeating same at least five times or more in a smooth even tempo. At no time during continuous flip-flops, after the feet land on the floor, should the arms ever take an extra swing backward, but must always swing forward and upward over head from the floor. In landing on the hands, the weight is never on the heel of the palm. Do not come down heavy and hard on the feet, but real light and springy.

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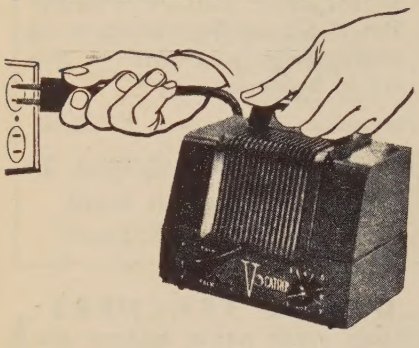

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